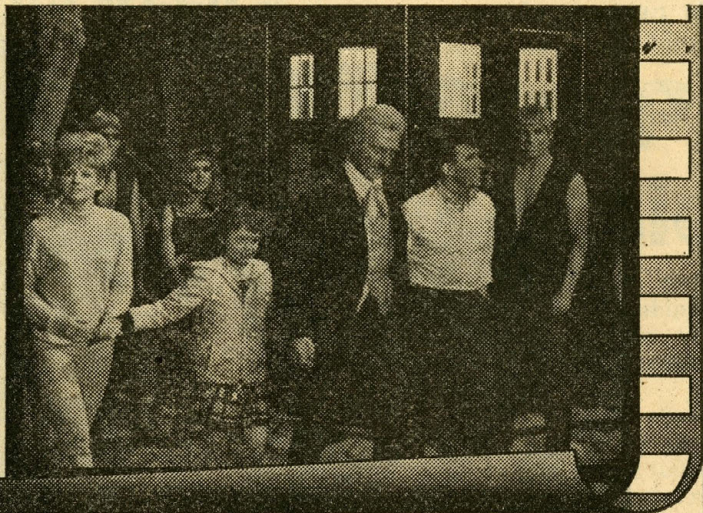


**DOCTOR WHO  
RADIO TIMES  
DALEK MOVIES – TELEVISION PREMIERES**

DR WHO & THE DALEKS – 1 July 1972

DALEKS - INVASION EARTH 2150AD – 19 August 1972



*A High Adventure for Dr Who and the Daleks: 7.5*

**7.5 pm** *Colour*

## **High Adventure: Dr Who and the Daleks**

Tonight's adventure film stars

**Peter Cushing, Roy Castle  
Jennie Linden, Roberta Tovey**

Once again Dr Who faces the Daleks when his time machine lands him on a planet ravaged by a neutron war.

With his two granddaughters and young Ian, he goes to the aid of the peace-loving Thals.

Dr Who.....	PETER CUSHING
Ian.....	ROY CASTLE
Barbara.....	JENNIE LINDEN
Susan.....	ROBERTA TOVEY
Alydon.....	BARRIE INGHAM
Temmosus.....	GEOFFREY TOONE
Elyon.....	MARK PETERSEN
Antodus.....	JOHN BOWN
Ganatus.....	MICHAEL COLES
Dyoni.....	YVONNE ANTROBUS

Screenplay by MILTON SUBOTSKY from the BBC Television serial by TERRY NATION  
Producers MILTON SUBOTSKY  
and MAX J. ROSENBERG  
Director GORDON FLEMYNG  
(This Week's Films: page 9)



# THIS WEEK'S FILMS



by Philip Jenkinson

SATURDAY

## Bullet for a Badman

1964 (3.0 BBC2 Colour)

Another Audie Murphy Western about a play-it-by-the-book Texas Ranger who turns renegade, then guns for the baddy who married his deserted wife. Like all these late 50s early 60s oaters it must be taken with a strong pinch of horse-feed. That apart, it will provide a fair modicum of thrills and spills for the initiated.

SATURDAY

## Dr Who and the Daleks

1965 (7.5 BBC1 Colour)

Like the films of *Thunderbirds* and *The Quatermass Experiment* (recently screened on BBCtv), *Dr Who and the Daleks* relies strongly on its TV origins and the hard-or rather plastic-ware for its main inspiration and appeal. After all, modern kids demand (and here get) a considerable degree of scientific sophistication, as opposed to us pre-war babes reared on Flash Gordon and Buck Rogers who didn't even have Tupperware, but made the most of good old-fashioned cardboard to get them to Cloud Nine.

SATURDAY

## The Loudest Whisper

1962 (11.40 BBC2)

Ill-fated but glorious remake of the 30s classic about lesbianism in a girls' school. In the States called *These Three*, it is based on Lillian Hellman's 'controversial' play, *The Children's Hour*, about two school marmes slandered out of their jobs and their wits by poison tongues. Miriam Hopkins was superb in the original and though it is unfair to court comparisons, I am bound to say the mastercast was altogether more compelling, despite the unwelcome attentions of the censor. Nowadays the subjects of lesbianism and homosexuality are off the banned list, although apart from one or two notable exceptions like Jacqueline Audry's *Olivia* in the 50s and more recently Chabrol's *Les Biches*, most treatments have been over-hysterical and very catch-penny. A quick cheer for Joel McCrea who originated the James Garner role.

SUNDAY

## Wake Me When It's Over

1960 (3.15 BBC1 Colour)

Ernie Kovacs was a kind of post-war W. C. Fields; hard-drinking, lewd, unscrupulous and entirely amoral; he somehow personified

all the repressed-ids-out-on-a-spree types left over from the Second World War. Jack Warden originated the fazed, dumbfounded character he plays in this movie in the long-running American TV series, *The Wackiest Ship in the Army*—but not holding that against him, he also starred to stunning effect in such mind-benders as *Twelve Angry Men* and *The Bachelor Party*. Dick Shawn overacts or hams as usual, according to taste.

SUNDAY

## Wilson

1944 (7.25 BBC1 Colour)

I saw this film as a boy and was most disappointed that its namesake was not the famous athlete hero of *Wizard*, but an American president of the same name. Now I feel a different disappointment that this lovely film has never achieved the recognition it deserves. Don't let the unpromising subject matter put you off; that happened in 1944 and millions of moviegoers missed one of the best films of the decade.

TUESDAY

## The Happiest Days of Your Life

1950 (7.40 BBC1)

Entirely appropriate tribute to the late Margaret Rutherford, who achieved fame late in life despite having played cameos in British pics for over 35 years. She began her acting career in 1925 (don't believe what the obituaries said), and made her first film appearance in 1936. She was the pro of all pros, incredibly devoted to her husband, Stringer Davis, and endearing every soul who came within her orbit. A friend told me how she would sit and hold hands with Mr Davis between takes, and how many a director was quite loath to break up their little idyll. Lovely lady, super actress, blessed with the most spiritual quality of all—self-mockery.

THURSDAY

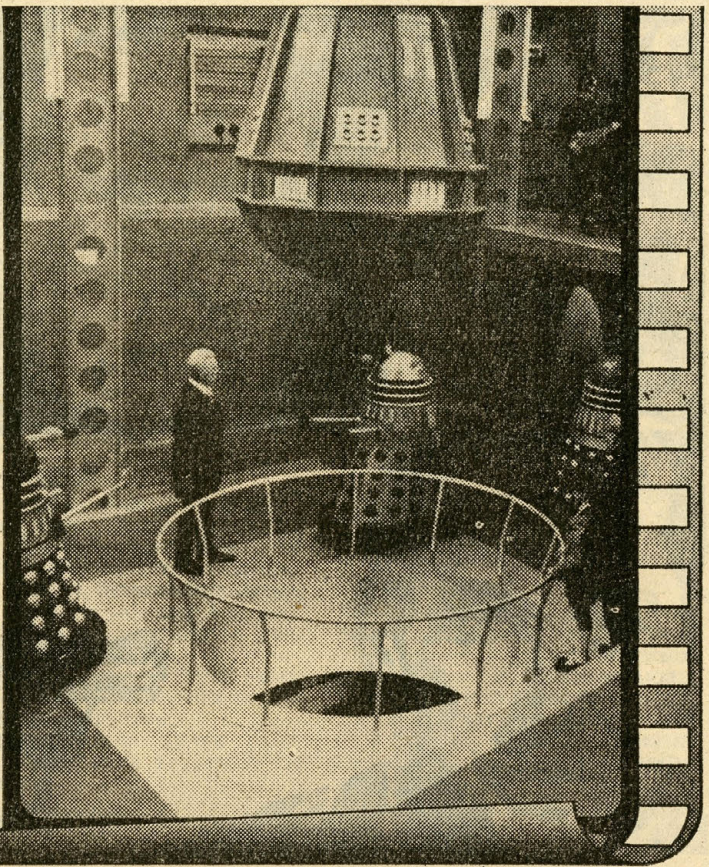
## Kameradschaft

1931 (11.0 BBC2)

Now emerges one of the most fascinating stories in the history of movies: apart from his incredible use of sound and visuals only a year or so after the advent of talkies, G. W. Pabst was something of a dark horse. It seems he shot a commercial upbeat 'happy' ending to this Franco-German mining saga with *entente cordiale* oozing from all sides. About five years ago, in an obscure and largely forgotten print on sub-standard gauge I discovered a 'new' ending, in which an entirely cynical and pessimistic ending was attached to the felicitations. There is no doubt it belonged to Pabst; the point is—did it signify an entirely deeper and more political slant to the film or merely a hardening of attitudes as Nazi Germany grew stronger and drew life-blood?

Philip Jenkinson is in Film Night (Saturday 11.20 BBC2 Colour).





Look out, Doctor – behind you! *High Adventure*: 7.5

**7.5** *Colour*

## **High Adventure: Daleks – Invasion Earth 2150 AD**

Tonight's adventure film stars  
**Peter Cushing, Bernard Cribbins**  
with

**Ray Brooks, Andrew Keir  
Roberta Tovey, Jill Curzon**

When PC Tom Campbell stumbles  
into Dr Who's time machine  
under the impression that it is  
a police-box he finds himself  
whisked off into the year 2150 AD.  
In company with Dr Who, his  
niece and granddaughter, Tom  
finds a ruined London inhabited  
by robots.

Dr Who.....	PETER CUSHING
Tom Campbell...	BERNARD CRIBBINS
David.....	RAY BROOKS
Wyler.....	ANDREW KEIR
Susan.....	ROBERTA TOVEY
Louise.....	JILL CURZON
Wells.....	ROGER AVON
Conway.....	KEITH MARSH
Roboman.....	GEOFFREY CHESHIRE
Leader Roboman....	STEVE PETERS
Brockley.....	PHILIP MADOC
Thompson.....	EDDIE POWELL
Dortmun.....	GODFREY QUIGLEY

Screenplay by MILTON SUBOTSKY  
From the BBC television serial by  
**TERRY NATION**  
Director GORDON FLEMYNG  
(This Week's Films: page 9)



# THIS WEEK'S FILMS



by Philip Jenkinson

SATURDAY

## Our Vines Have Tender Grapes

1945 (3.0 BBC2)

Dalton Trumbo, the gifted writer of this piece, was blacklisted by McCarthy and didn't work for well over a decade afterwards. His more recent efforts include films like *The Fixer*, which sadly, no one seemed to like. In fact, he comes from a sterling breed of writer who grew up in the Hollywood factory, taking commonplace assignments and elevating the stock characters or situations into believable events. This movie is one of the best examples of his sensitive work.

SATURDAY

## Daleks - Invasion Earth 2150 AD

1966 (7.5 BBC1 Colour)

Director Gordon Flemyng was a colleague of mine at Granada during the early days of *Cinema*, and he was about as movie-struck as I was, which is saying something! This was one of his first film efforts and isn't at all bad as cardboard sci-fi goes, which isn't very far. Messrs Rosenberg and Subotsky, recent subjects of a *Film Night Special*, wrote and produced; their credo of bring-it-in-on-time-dead-or-alive is amusing but also a little frightening: just how many corners can you cut for comfort?

SATURDAY

## The Prowler

1951 (11.25 BBC2)

Cleverly atmospheric Losey thriller from his Hollywood period, produced by one 'S. P. Eagle' - in other words, Sam Spiegel of *Kwai* and *Lawrence* fame. Van Heflin stars, falling for Evelyn Keyes, who - the legend runs - was the lady who posed for Columbia Pictures' trademark. Hugo Butler wrote it; he got experience doing *Lassie* movies, but later moved right up into the top bracket with superb adaptations like *He Ran All the Way* and *The Southerner*.

SUNDAY

## City Beneath the Sea

1953 (3.50 BBC1 Colour)

Budd Boetticher is a kind of poor man's Peckinpah; action - often violent - is his forte and he invests a rubbishy script with visual panache; kitsch with kicks. Recently, left-bank movie writers said he was a Genius of the Cinema, an unsung Hemingway

of horse-opera. I don't know what film they saw before they rushed to judgment, but I doubt if it was *City Beneath the Sea*, which is as unobtrusive as a Disney action-flick on a wet holiday afternoon. So if it's wet this Sunday, you'll know what to do.

SUNDAY

## Send Me No Flowers

1964 (8.15 BBC1 Colour)

Rock Hudson and Doris Day live again! in a curious comedy based on a successful Broadway play about a hypochondriac who, fearing his end is near, decides to select a suitable replacement for his unsuspecting wife. Look out for Clint Walker and Paul Lynde, both contributing pleasant comedy cameos. Best of all I like Tony Randall, who plays Rock's alcoholic buddy. In a recent interview Randall bemoaned the total lack of good film roles and his need to look for work in television. TV's gain is the movies' loss - he was as good as, if not better than, Jack Lemmon.

TUESDAY

## Road to Morocco

1942 (7.40 BBC1)

Probably the best of the *Road* movies, if only for a talking camel, Bing singing 'Moonlight Becomes You' and a delightful dish called Dona Drake, whose real name was Rita Novella but who gatecrashed movies as singing leader of an all-girl orchestra called the Rita Rio Lovelies. I fell irresponsibly in love with her and wrote to this effect on a back page of my school notebook. Alas she never replied, but I don't care. I'll be watching, Dona.

WEDNESDAY

## The Southerner

1945 (9.25 BBC2)

If ever there was a neglected masterpiece then this is it. Of all the movies centering on the depression, this one stands out for its clarity and unsentimental treatment. Jean Renoir directed and wrote it, Zachary Scott and superb Betty Field act it. The screenplay is based on a great book called *Hold Autumn in Your Hand* by George Sessions Perry - read it if you can unearth a copy. James Agee said of this film: 'Physically, exclusive of the players, it is one of the most sensitive and beautiful American-made pictures I have seen.' It starts slowly, so have patience.

THURSDAY

## Nothing But a Man

1964 (10.15 BBC2)

Interesting independent production, pushed through by two ex-Harvard graduates who raised the money by working in TV. Together they wrote the screenplay and chose the locations in actual Alabama, Georgia and Mississippi towns. As a contemporary negro problem picture, it seems to have great authenticity and is mercifully free of the condescensions of *Guess Who's Coming to Dinner?*

Philip Jenkinson is in Film Night (Saturday 10.50 BBC2 Colour).